S/8937

THREE FUGUES

ORIGINAL COMPOSITIONS FOR ACCORDION ❖ COMPOSITIONS ORIGINALES POUR L'ACCORDÉON

TALIVALDIS KENINS

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WATERLOO

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THREE FUGUES

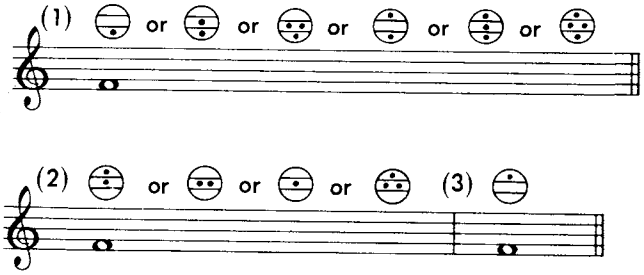
TALIVALDIS KENINS

WATERLOO

The Registration:

This composition has been written according to EXACT PITCH NOTATION, i.e., the pitch indicated on the staff is the exact pitch of the LOWEST sounding set of reeds.

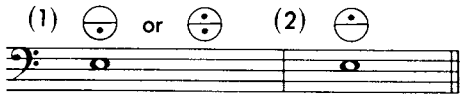
EXAMPLE



The above three notes are to be played at exactly the same pitch level (i.e., a perfect fourth above middle C).

The hand position on the keyboard must be changed to accommodate the pitch of the low reed in (1), the middle reed (the LOWEST sounding reed) in (2), and the high reed in (3).

SIMILARLY



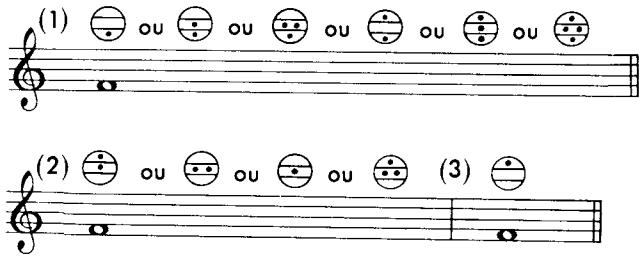
are played at the same pitch level. Only the choice of reeds (and therefore tone colour) is different.

Where is not available substitute or

Sur la Registration :

Cette composition a été écrite à la NOTATION EXACTE DU DIAPASON, c'est à dire, le ton indiqué sur la portée est le ton exact de la anche la plus BASSE.

EXEMPLE



Les trois notes ci-dessus doivent être jouées exactement au même niveau de son (c'est à dire, une quarte parfaite au-dessus du Do du milieu).

La position de la main sur le clavier doit être changée pour harmoniser le son de la basse anche dans (1), de la anche moyenne (le son de la anche le PLUS BAS) dans (2) et la anche haute dans (3).

SIMILAIREMENT

sont jouées au même niveau de son. Seulement le choix des anches (et de ce fait le timbre) est différent.

Où n'est pas disponible, substituer ou

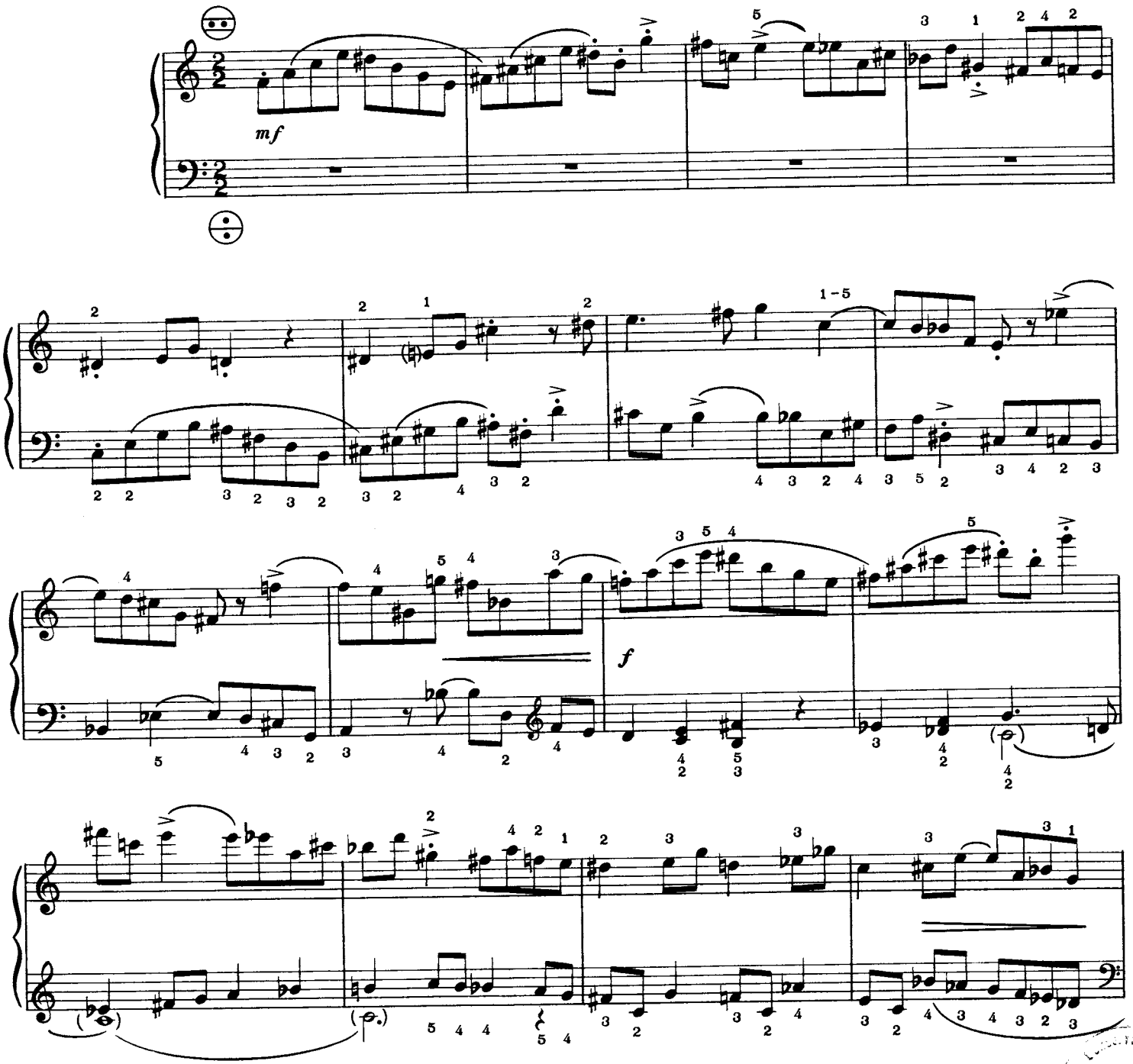
Dedicated to Joseph Macerollo

Three Fugues

for accordion

1

Vivace, ma non troppo ♩ = ca. 76

Talivaldis Kenins

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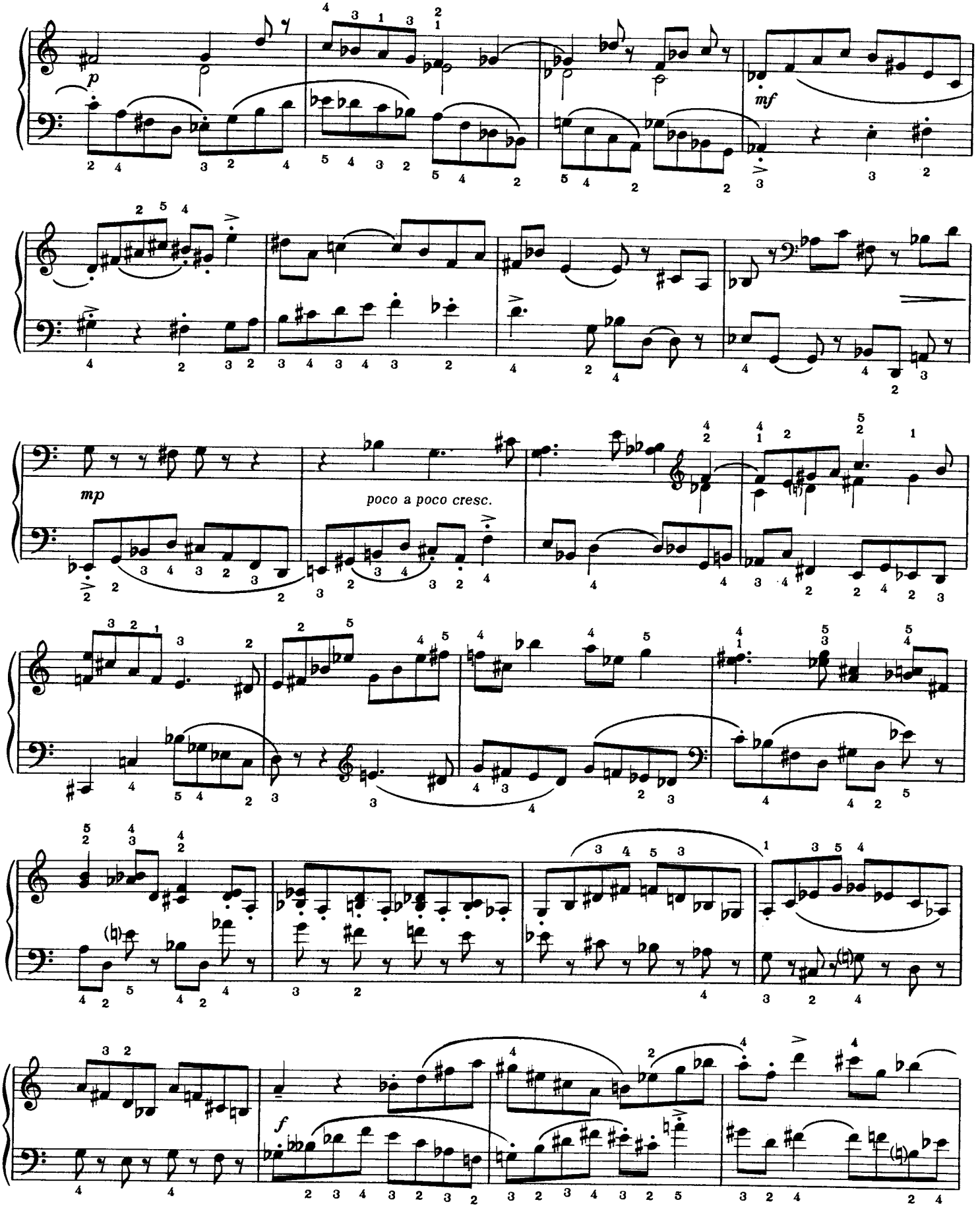
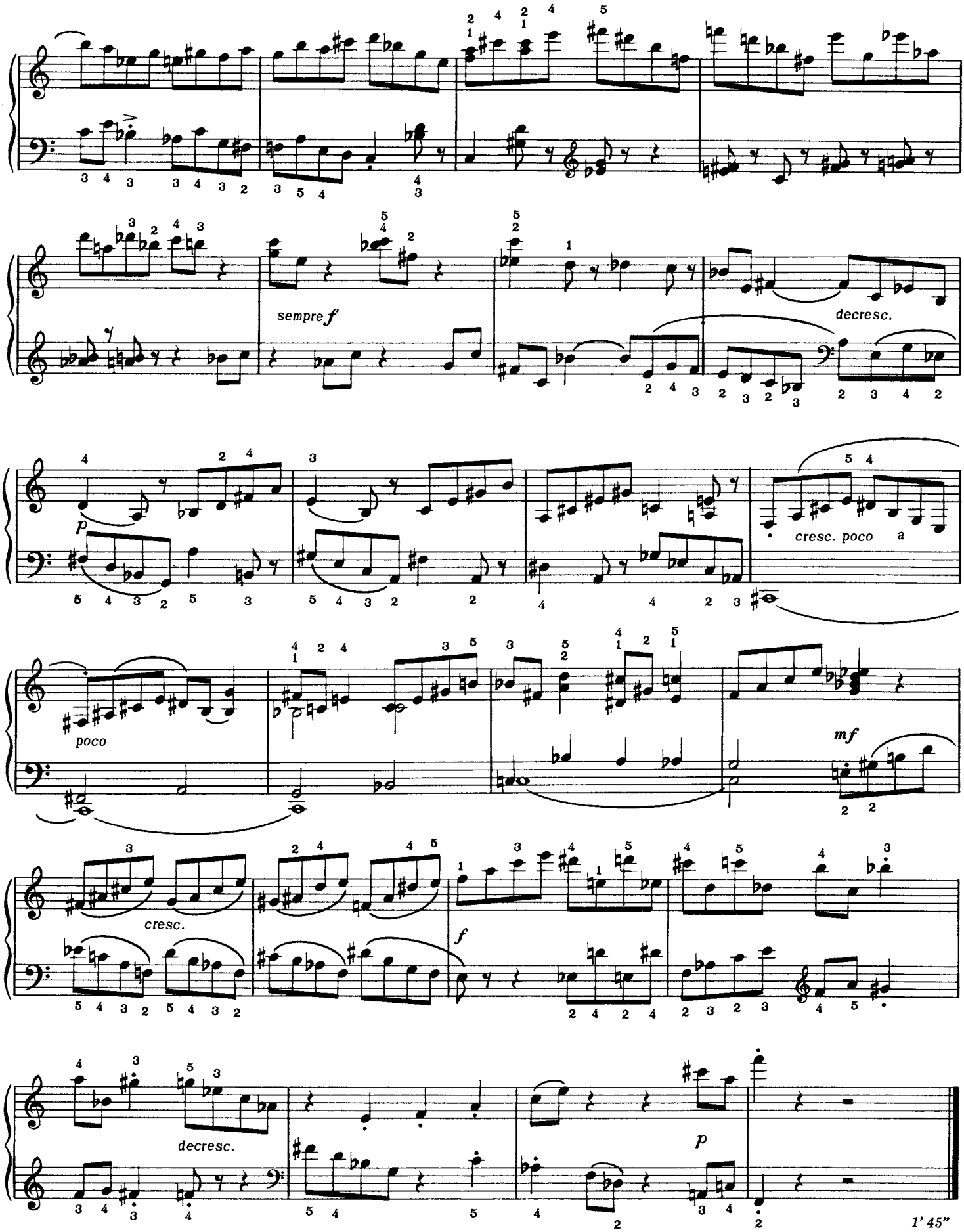
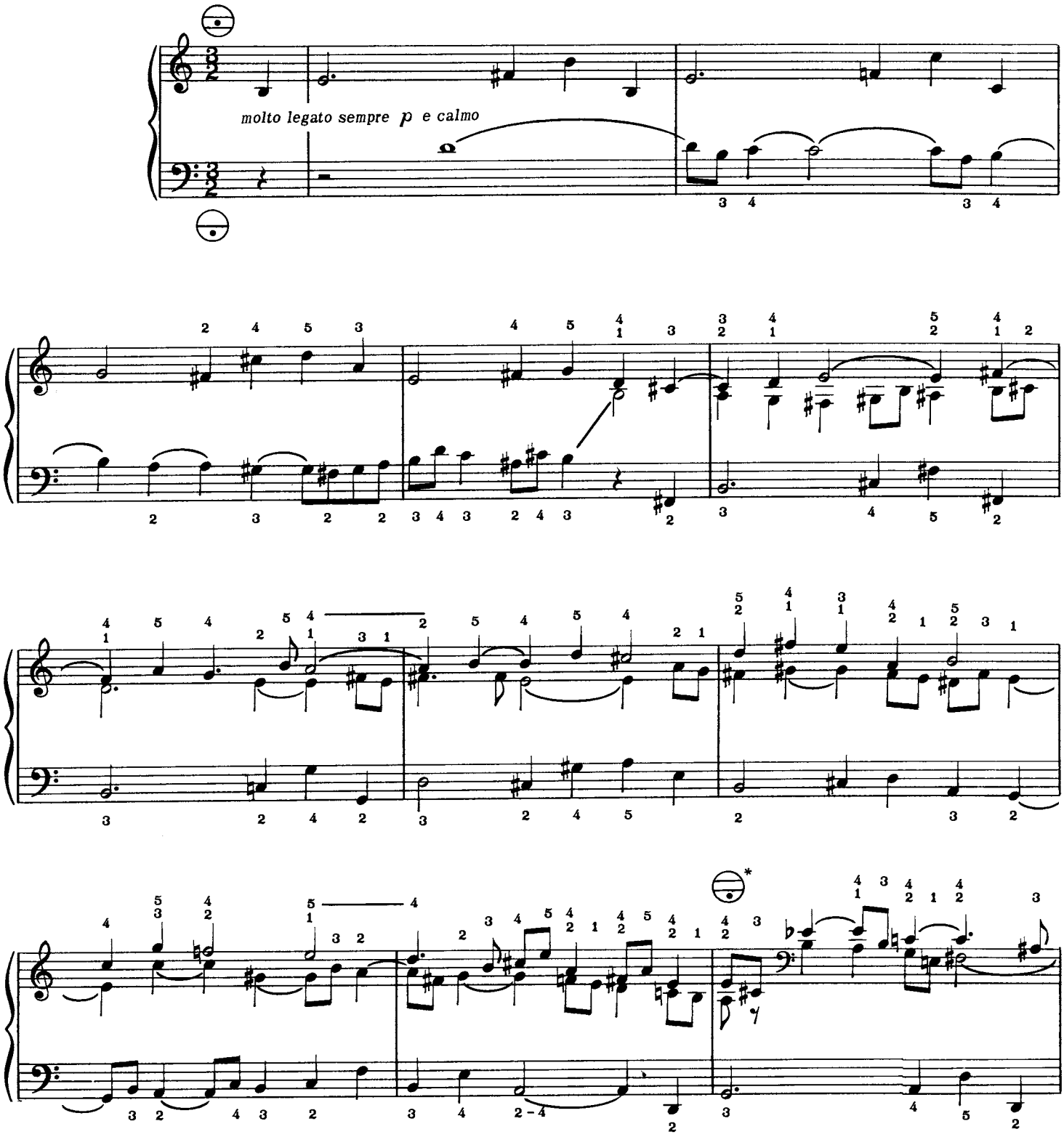
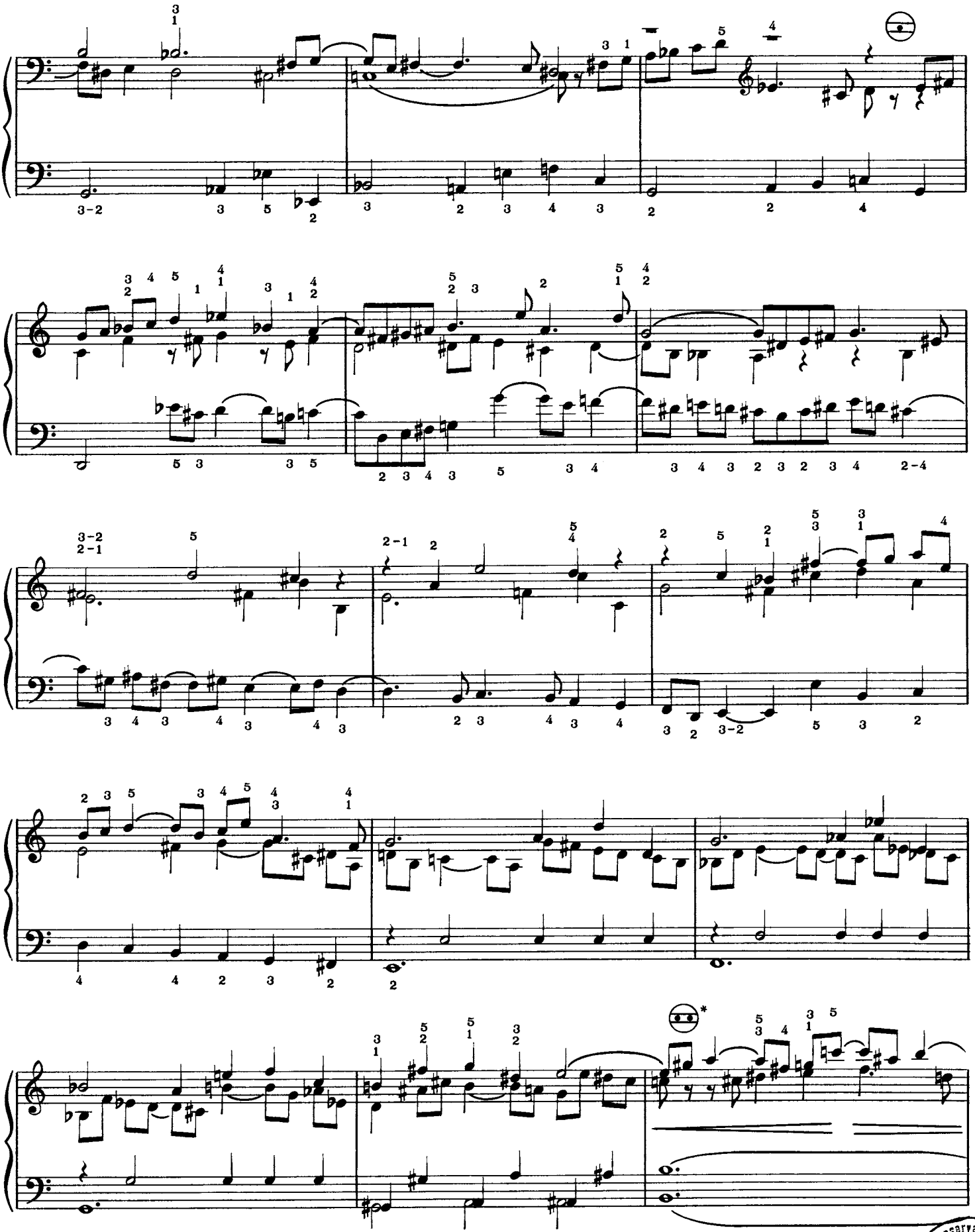

p
mf
mp
poco a poco cresc.
f

sempre f
decresc.
p
cresc. poco a
poco
mf
cresc.
f
decresc.
p
1' 45"

2

Lento con espression ♩= ca. 76-80

* change just before playing C sharp

*to be changed quickly between E and G sharp

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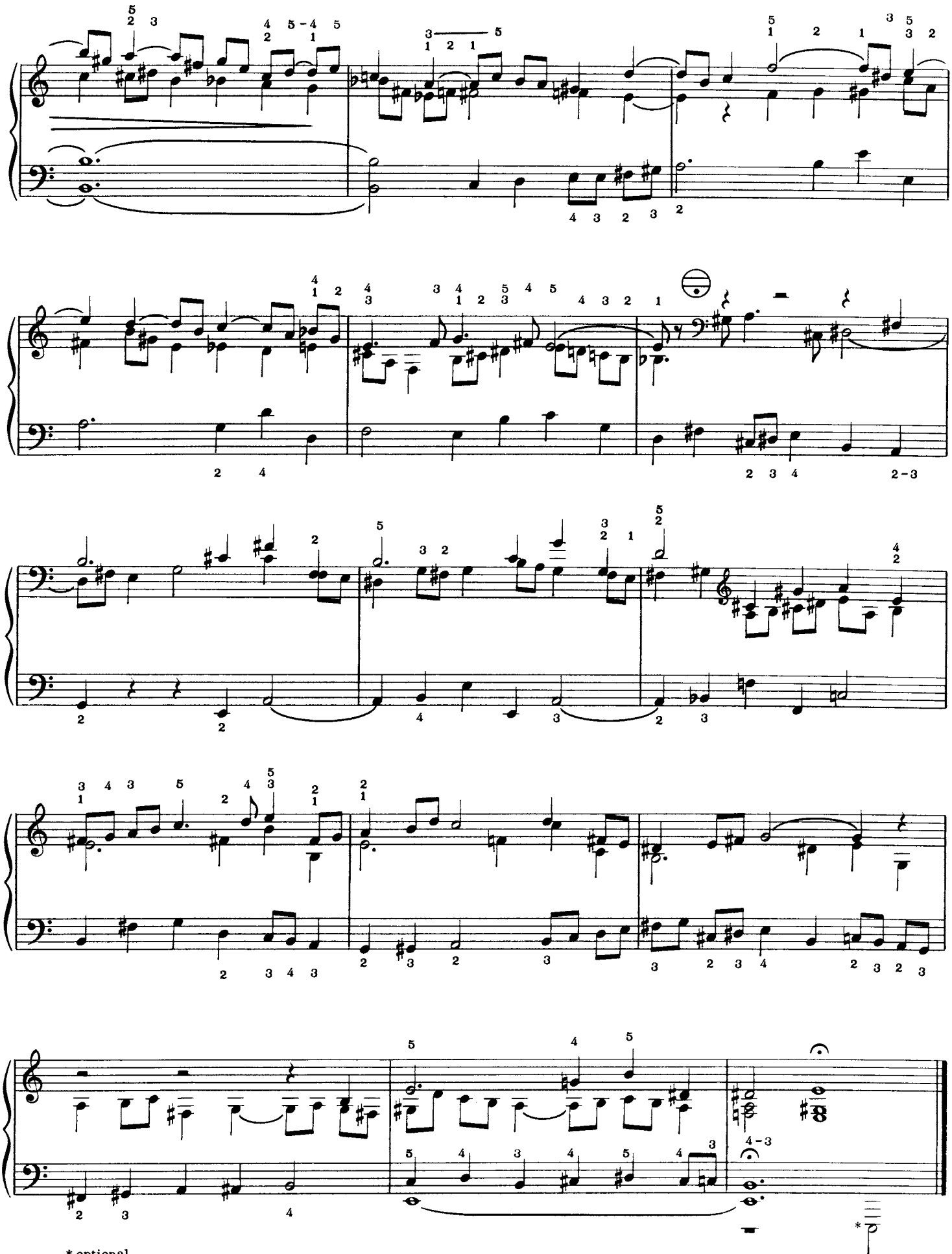
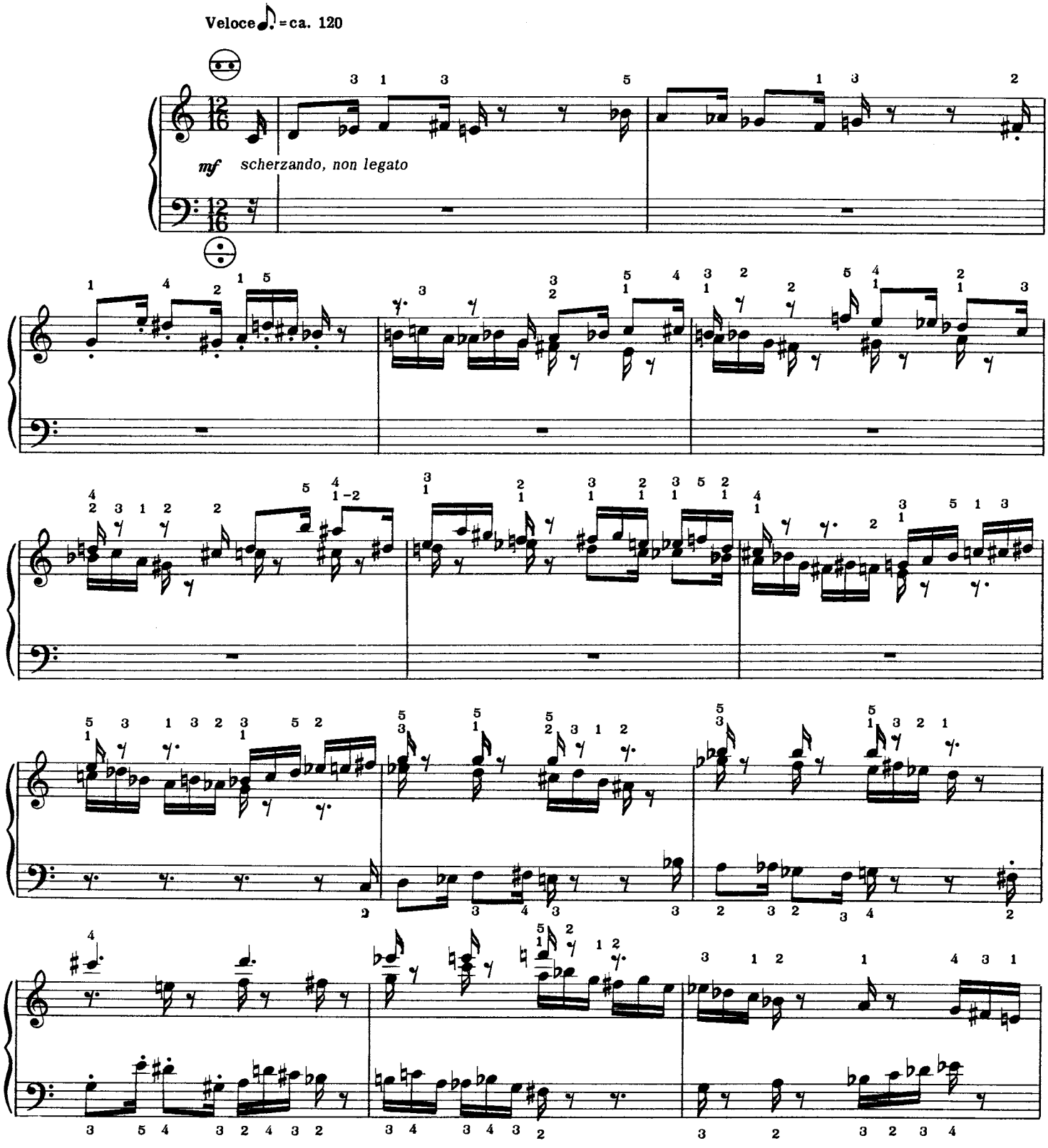
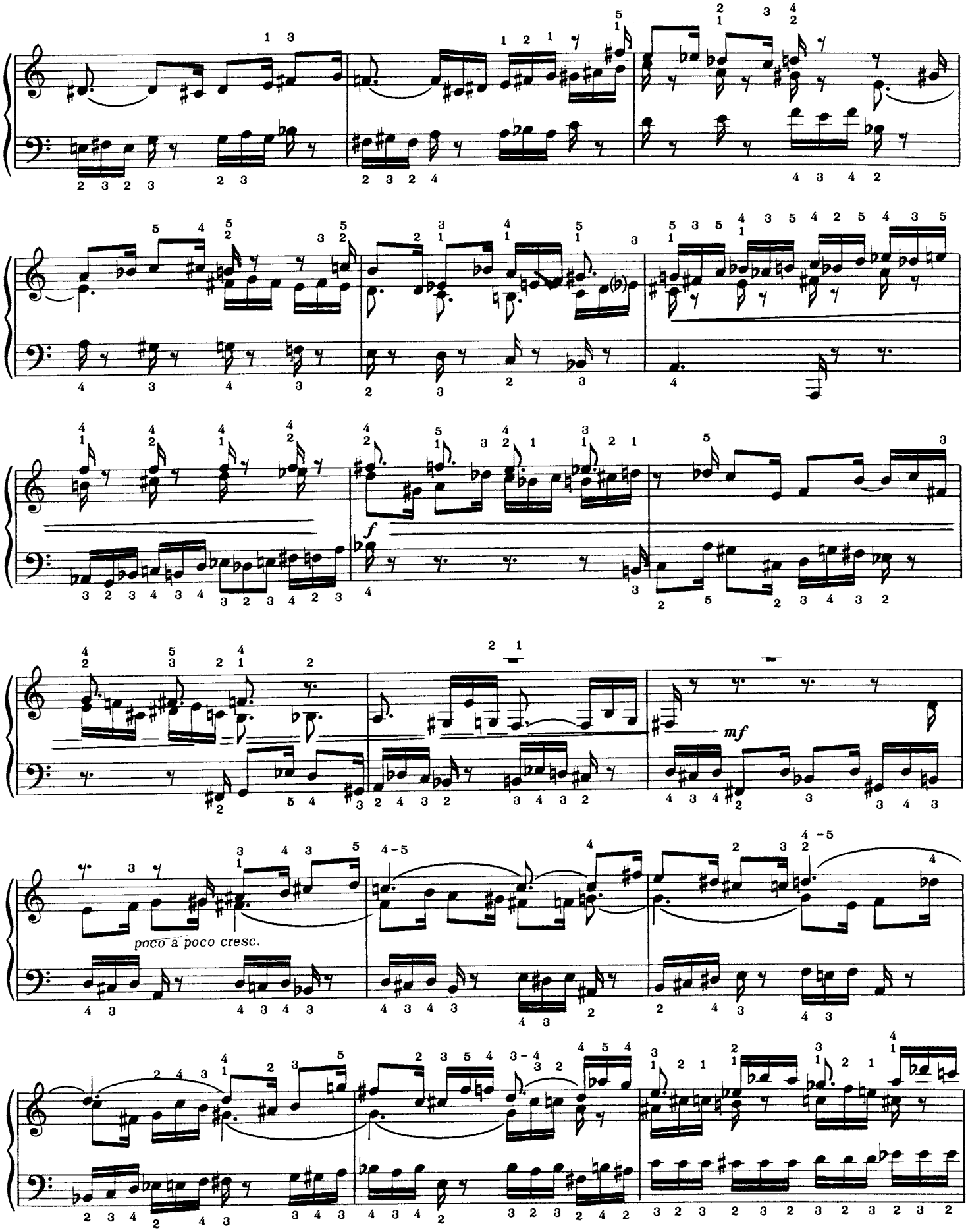
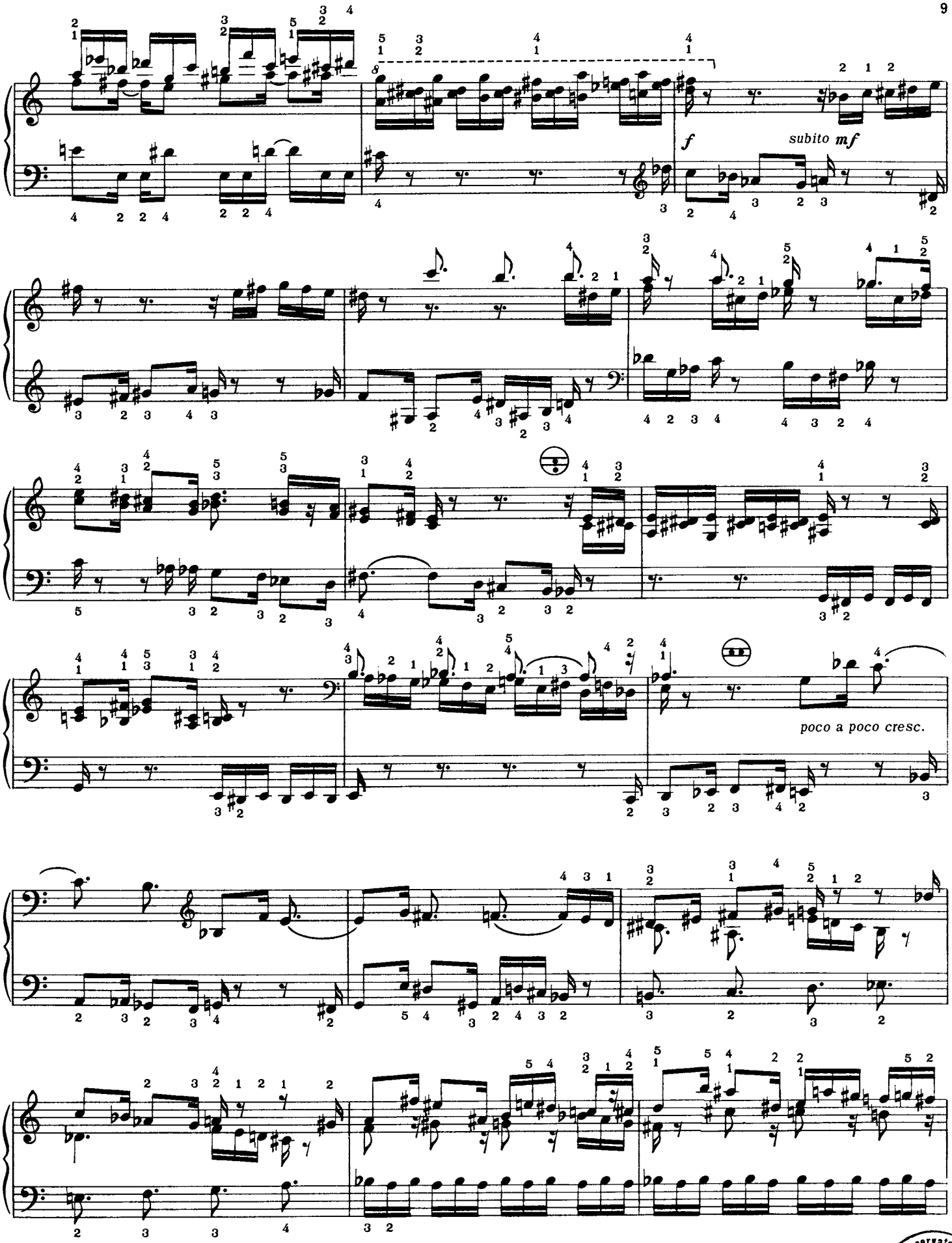

* optional

3' 15"

3

f
mf
poco a poco cresc.

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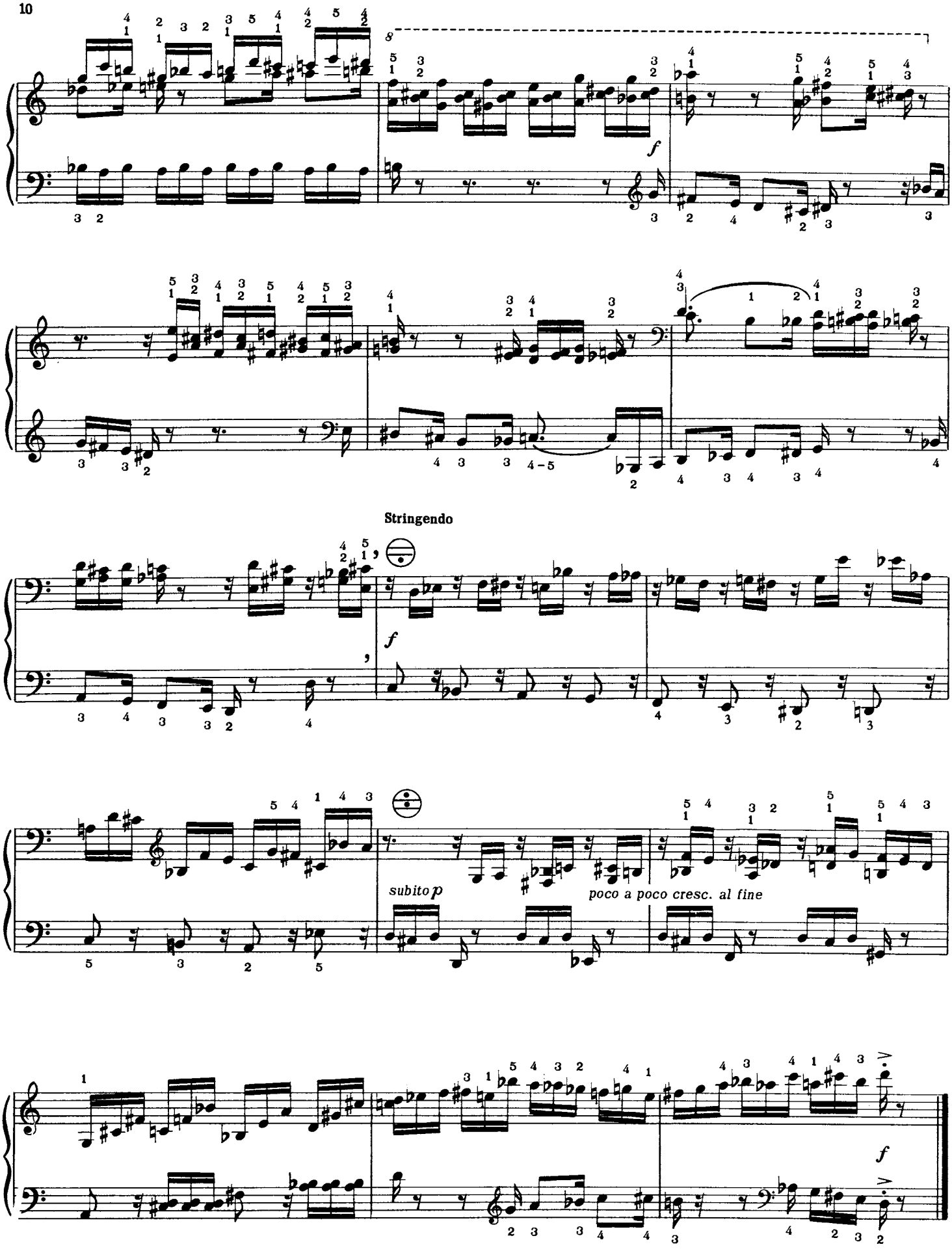
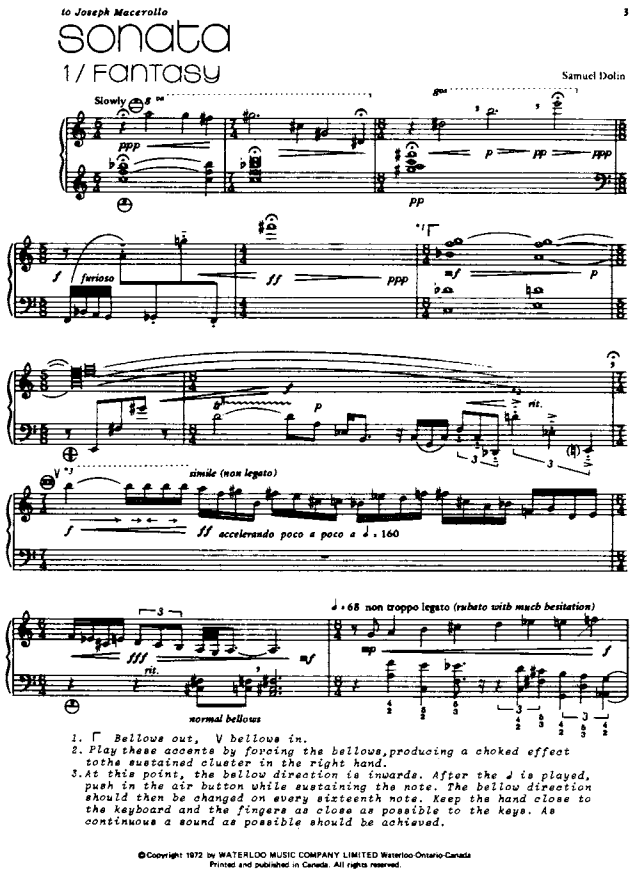

2' 15''

From the Waterloo Free Bass Accordion Catalogue . . .

to Joseph Macerollo
3
sonata
1/ Fantasy
Samuel Dolin
Slowly
furioso
simile (non legato)
accelerando poco a poco a ♩. 160
♩ 68 non troppo legato (rubato with much hesitation)
normal bellows
1. ⌜ Bellows out, ∨ bellows in.
2. Play these accents by forcing the bellows, producing a choked effect to the sustained cluster in the right hand.
3. At this point, the bellow direction is inwards. After the ♩ is played, push in the air button while sustaining the note. The bellow direction should then be changed on every sixteenth note. Keep the hand close to the keyboard and the fingers as close as possible to the keys. As continuous a sound as possible should be achieved.
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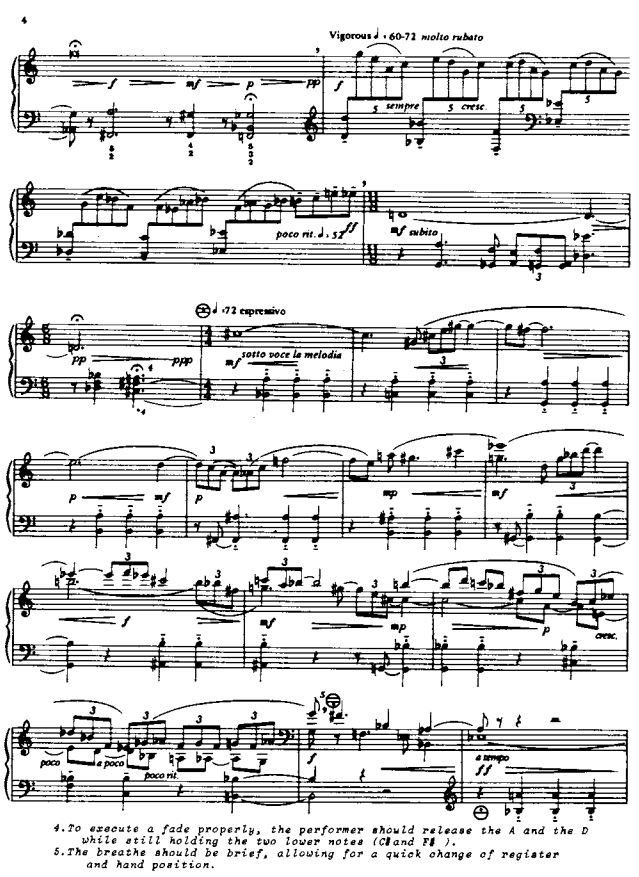
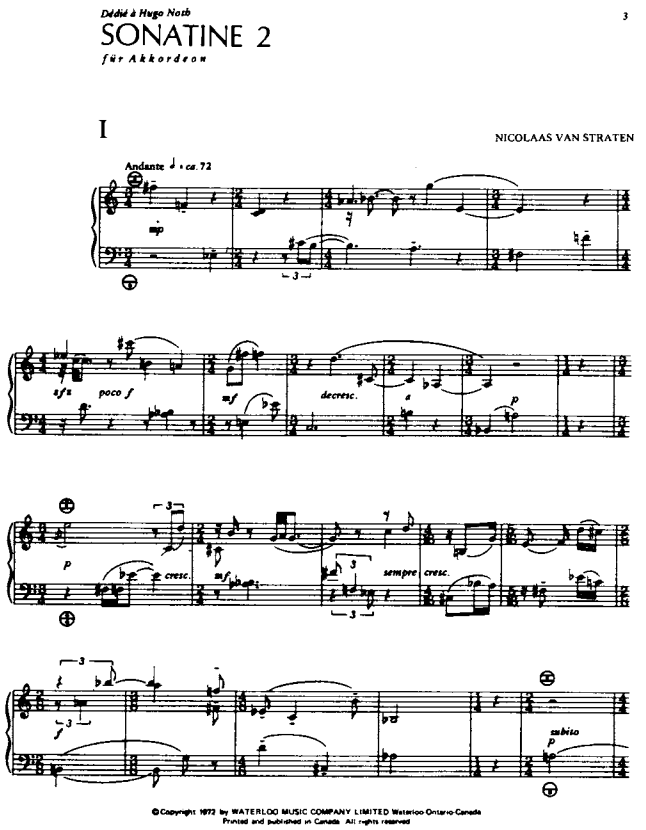
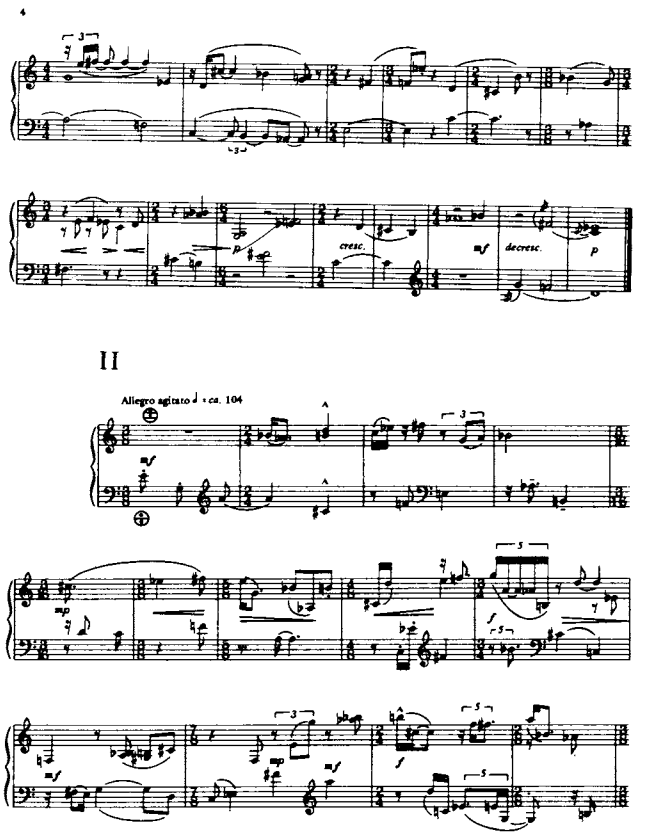

4
Vigorous ♩ 60-72 molto rubato
sempre
cresc.
poco rit.
subito
♩ 72 espressivo
sotto voce la melodia
poco
a poco
poco rit.
a tempo
4. To execute a fade properly, the performer should release the A and the D while still holding the two lower notes (C♯ and F♯).
5. The breathe should be brief, allowing for a quick change of register and hand position.



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